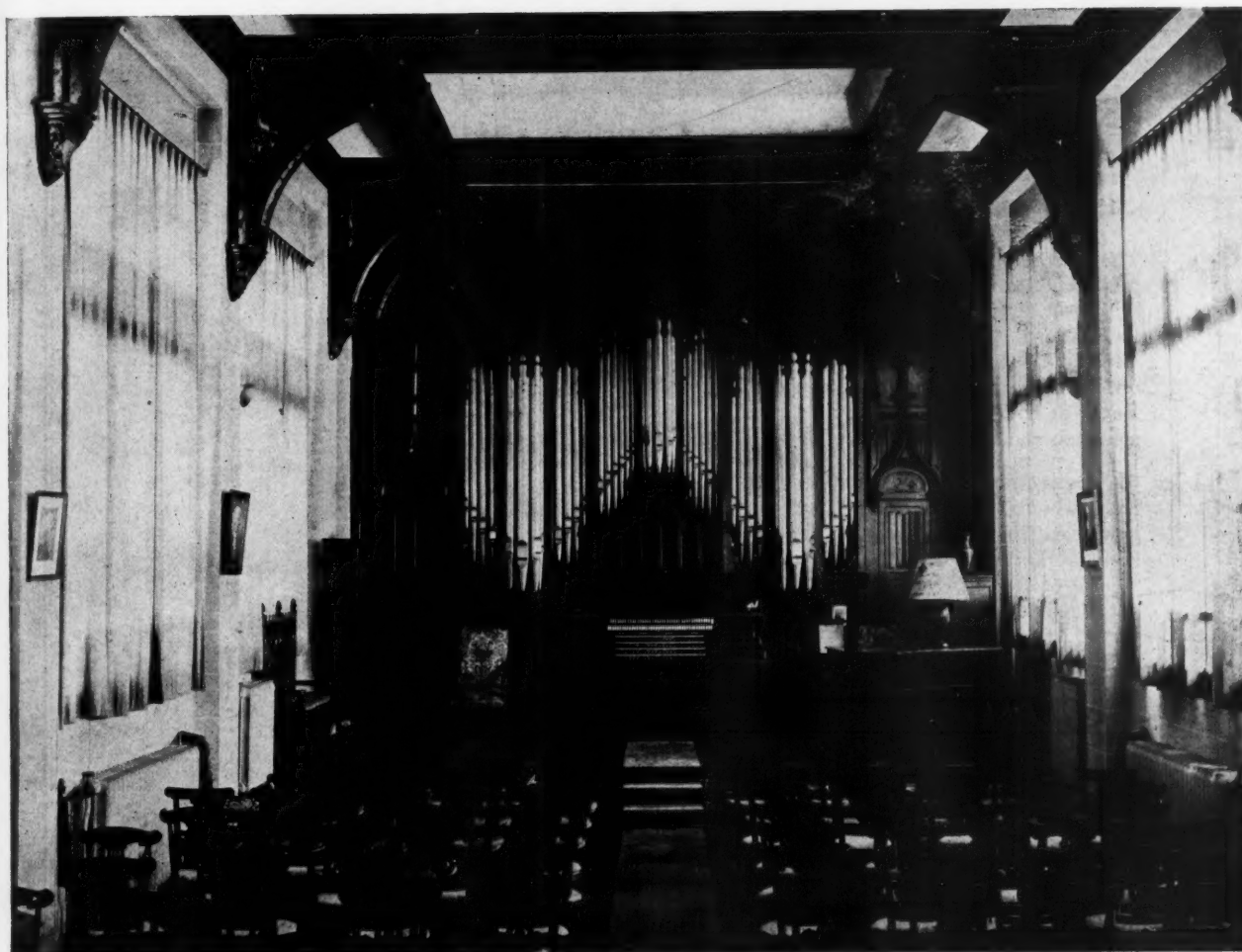


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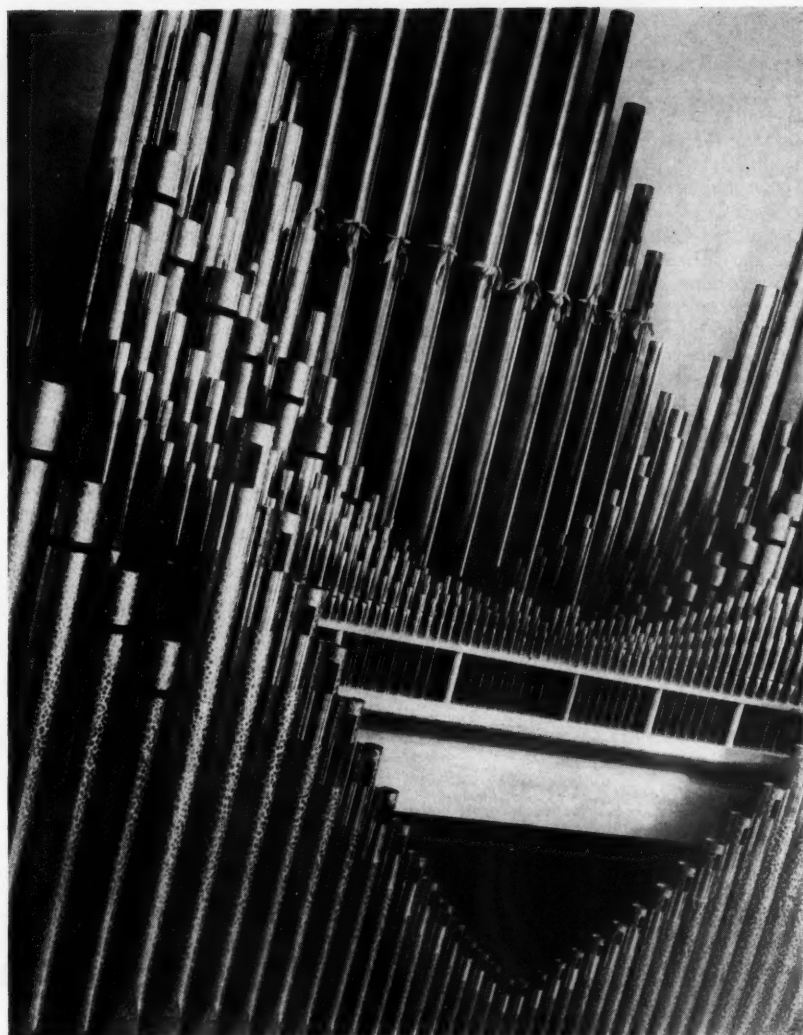
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REPERTOIRE AND REVIEWS

Christmas Music from Last Year

For the convenience of our readers the following are noted from last year's reviews as having received special commendation; comments are from those reviews. Original anthems for standard four-part chorus are favored here.

*AC—Bach-ar.Goldsworthy—"Hail King of Glory," C, 8p, md, Gray 18c, from the "Christmas Oratorio," a fine and brilliant anthem. Congregations will understand and appreciate it.

*A5(J)C—Trad.ar.Goldsworthy—"I saw three ships," G, 10p, e, Gray 20c, the old tune dressed up for adults and juniors; everybody will like it. If you have juniors and an available piano, don't miss this one.

(Though 44 Christmas pieces were reviewed last year, only 11 of them were for 4-part chorus; this means that composers write and publishers publish three times as much music for what the vast majority of churches do not have at all, as they do for what all our finest churches invariably have. Stupid, isn't it? Are we blind to the fact that the standard 4-part chorus is still and will likely forever remain the one dependable choral medium in all churches? Of these 11 pieces, only the foregoing two rated praise from the reviewers.)

Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from accumulated materials

CHRISTMAS MUSIC

*AW3C—Adam-ar.Goldsworthy—"O Holy Night," Df, 4p, e, J. Fischer & Bro. 15c. This arrangement of the well-known solo is for two-part junior choir. If you enjoy this old favorite and want to do it with your juniors or senior women, this may be of use.

*AMC—Basque-ar.Erickson—"Basque Christmas Carol," Bf, 4p, e, Gray 15c, an arrangement of a rather placid melody with a liquid text, "Peaceful night descending." On a men's chorus Christmas program this could be used as a quiet filler.

AW5C—Dorothy R. Emery—"Little Black Lamb," Dm, 7p, m, J. Fischer & Bro. 18c, a delightful impressionistic work which will be much done by better groups. Calls for sensitive dynamic treatment and needs at least one good soprano for that lovely sheen over the top of the chorus in the last section. It is disturbing to have an otherwise worthy text spoiled by attempts at modernity such as "they made their shabby way to Bethlehem" and "the little black lamb tottered along on teetery legs." In the lovely inspiring effect created by both music and text these are pronouncedly banal.

*AW2C—French-ar.Couper—"Flute Carol," G, 3p, e, J. Fischer & Bro. 15c. Your juniors will enjoy this as will the organist. Bright joyous melody with sparkling flute accompaniment. Perhaps one of your friends plays the flute, in which case all will enjoy it the more, including the congregation.

AC—Claude Means—"Puer Natus," Am, 4p, m, Gray 16c, a fine setting of the old plainsong carol in a treatment that combines modal and modern styles. The first two lines of each verse are given to soloists with the chorus answering in the next two. Very effective but we regret Mr. Means saw fit to mark it unaccompanied. With an average choir the last verse would be much stronger with organ added. He himself will probably do so.

*A2C—Plainsong-Laubenstein—"Puer natus in Bethlehem," Doric, 7p, m, J. Fischer & Bro. 18c. If you wish to see how differently two men will treat a small phrase, secure a copy of Mr. Means' setting and compare it with that by Mr. Laubenstein. One is low-church Episcopalian, the other high-church. These will explain the difference between the two groups much better than many tomes and sermons. This set-

ting has an added Latin text (naturally) and should be welcomed in Catholic churches. Well done, and in keeping throughout. Perhaps you will do Mr. Laubenstein's at the midnight service and Mr. Means' at midday.

*A8C—Frances B. Toelle—"In Bethlehem," Af, 12p, e, J. Fischer & Bro. 30c. This anthem consists of two stanzas of "O little town of Bethlehem," one verse of "Holy night" and one of "Hark the herald angels sing" joined together by short vocal modulations and decorated with descants. If you like Christmas potpourri, this will please.

A8C—Homer Whitford—"Saw you never in the twilight," Ef, 7p, e, J. Fischer & Bro. 18c, a hymn-anthem setting of this quaint old text which goes along in a friendly manner building up a climax on the last phrase. Easy to do, and grateful.

GENERAL SERVICE MUSIC

A8—John E. Balamos—"In the shelter of Thy wings," Bm, 7p, m, J. Fischer & Bro. 18c, a very interesting treatment of the text; beginning quietly, it leads into a well worked out imitative movement which grows in intensity to ff climax on an F-sharp major chord. Then a return to the first movement which fades out to a ppp ending. You will like this one.

A—Robert Crandell—"Blessed art Thou O Lord," Fsm, 10p, md, Canyon 24c. At its initial performance by Searle Wright we thought this very striking and difficult. A fine concert piece, brilliant and exciting even though not too worshipful. On a closer examination we find it not at all too difficult for the average good choir. Mr. Crandell does not give the voices any help with the organ part, in fact it seems as though he were seeing how well they could sing against dissonance. If you have a good choir, do this at a festal service; it comes off brilliantly. As to doing it as a canticle, you will have to judge.

A—Alison Demarest—"Come let us return unto the Lord" and "How shall I come before the Lord," two of 'Five Anthems from the Prophets,' Canyon Press, 24c each. The Canyon Press (new to us) presents this set based on sayings

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AM—Dr. Clarence Dickinson—"List to the lark," Bf, 7p, e, Gray 18c. Dr. Dickinson has made this setting for men's voices, using as a basis the Norfolk chimes. It is cleverly worked out and, as is his wont, always musical. The first two verses march rhythmically along with strength, the last verse being a humming accompaniment to give a quiet tenor solo. Very effective for men.

A3—Dr. Roland Diggle—"Fairest Lord Jesus," F, 6p, s-a-b, e, Gray 18c. Dr. Diggle has answered the need of a volunteer choir with few men by giving us a setting of this old text for soprano-alto-baritone. It is robust, yet tender and easy to sing. He has had the courage to give us a new tune instead of revamping the old with the radioistic modernities which are so much in vogue. But if he does a new tune on "Holy night" this reviewer will never forgive him.

A—Harold Friedell—"Te Deum Laudamus," Bf, 14p, m, Gray 25c. If you must have a "Te Deum," get this one; it has strength and movement with an accompaniment which does things. No slavish copying of the vocal part. It moves quite rapidly with striking modulations and all the climaxes the text forces on one. I would do the first two movements, omitting the final section, the text of which does not belong in the "Te Deum," being of a penitential nature. In this case Mr. Friedell should give us an alternate ending in the original key.

A6—Lloyd Hutson—"O Lamb of God," Df, 6p, m, Gray 18c, a wonderful setting of the "Agnus Dei." This should please the Editor inasmuch as it has a three-staff accompani-

ment, although the pedal part follows the left hand much of the way. It seems too long for use in the service but can well be used as an anthem.

A—Jean Pasquet—"Psalm of Worship," C, 7p, e, Morris 18c, a strong virile setting of verses from the 86th and 90th Psalms. Marches along with broad climaxes and tender contrasts. A quiet middle section on "Lord, Thou hast been our dwelling place," Good for the morning service.

A—Samuel Walter—"O Lord support us," F, 4p, m, Gray 15c, a reverent setting of Newman's famous collect. Do not take notice of the bar-lines, they will confuse you; it is in free style. Let the text suggest your rhythmic accents, then you will find it quite beautiful.

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Some Music Reviews

By Dr. ROLAND DIGGLE

Who says what he thinks without apologies

*Bach-ar.Biggs—Solemn Prelude, 3p, Gray 75c, Sighing Weeping Sorrow Need, from Can. 21 is certainly not Bach at his best; however it is good teaching material and perhaps practical as a prelude.

Mario Castelnuovo-Tedesco—Five Preludes, Leeds 75c each. It is not often a composer of orchestral music comes forth with organ music of such individuality as we find in these Five Preludes. They are from the "Sacred Service for the Sabbath Eve," Op. 122; titles: Contemplation, Adoration, Invocation, Silent Devotion, Lamentation. Jewish titles are Ma Tovn, Borechu, Shema Yisrole, Silent Devotion, The Mourner's Kaddish. They are fairly easy and, while colorful, can be made effective on a modest instrument. They may be used separately or in the form of a Suite; 1 and 4 are four pages, the others three. I like them all very much and have found them useful in a number of ways. The Composer writes as easily for organ as he does for orchestra; in fact there is an orchestral feeling in these little pieces that makes them a welcome relief from the ugly and trite music we have been treated to of late. I recommend them highly.

Garth Edmundson—Eucharistia, 7p, Gray 75c, three modern Preludes on Communion Themes that will scare the pants off the dear old ladies unless I miss my guess. I must confess it strikes me as strange when a composer takes such simple melodies as "Eudoxia," "Heath," and "More love to Thee," and dresses them up in modern harmonies when he knows the only place they will be used is in church. One of the best-loved pieces along these lines is this Composer's setting of "Fairest Lord Jesus"; I have used it a score of times and it seems a pity these three preludes were not treated in the same manner.

Ulysses Kay—Two Meditations, 7p, Gray 75c, two short numbers under one cover in the Contemporary Organ Series. Easy modern music that, while it says little, has style & grace that will appeal to lovers of this type of music; not for the average church organist.

*Mozart-ar.Biggs—Adagio, 3p, Gray 75c, written for the glass harmonica, a second-grade piece; I cannot work up the slightest interest in it.

Paul Muller-Zurich—Toccata 11, D, 8p, Gray 75c, a fairly difficult and showy piece that should come off well if played up to time on a good-sized instrument. There is an individuality about this I like; it strikes me as being well worth working on.

William Reed—Six Short Preludes or Interludes, 11p, Gray \$1.00, well-written little pieces, just the thing for the smallest instrument. All are on the quiet side and may be used as preludes or during communion. Keep them in mind as teaching material.

Two Manual 'Organ'—compiled by John Holler, 64p, Gray \$2.00, 16 numbers especially suitable for a two-manual organ or electrotone, with additional trigger-settings for the Hammond. These are reprints from the Gray catalogue and the book should prove useful to every church organist in the land; there is not a poor number in the lot. Among those I like best are Rowley's Pavan, Elmore's Air, Zimmerman's In the Cathedral, and Veracini's lovely Largo. There are also numbers based on such hymntunes as "Come Thou Almighty King," "Duke Street," "Netherlands," etc., all excellent service material well worth playing.

Camil Van Hulse—Devotional Moments for Organ, 24p, Row \$1.50. This attractive set of ten numbers shows this talented Composer in a new light. Here we have music of melodious appeal, easy to perform, effective on a small instrument. It is not often short pieces turn out so satisfactorily—they either say nothing or seem to leave off before the composer has his second breath. Each here is a complete com-

position in miniature and holds the attention of both player and listener by the charm of craftsmanship. I have played them again & again and find them practical from all points of view. Among those I like best are Tenderness, Serenity, Quietude, and Praise be to God. They are just the right length for offertories; three or four may well be played together for a prelude. If you are an average organist in search of something new and useful you cannot afford to overlook this set.

Maurice C. Whitney—A Mountain Spiritual, 4p, Gray 75c, a well-written adagio based on a Kentucky folksong. This Composer has to his credit a number of pieces based on well-known tunes and this Spiritual is up to his best; good smooth writing with enough contrast to make it interesting to both player and listener.

Eric H. Thiman—"The Earth is the Lord's," 48p, Gray 90c. If you are in the position to use a Thanksgiving cantata by all means examine this excellent one from the pen of one of England's foremost composers of church music. The work calls for mixed chorus with soprano and baritone solos. It does not demand a large choir; twenty to thirty voices would fill the bill. I do not see how it could fail to win approval with both chorus and listeners. With a slight change in the two congregational hymns, I see no reason why the work could not be given at any time.

IT CAN BE DONE

By George W. Collins, Boston organist

The December article on Alfred Greenfield's performance of "The Messiah" with the New York Oratorio Society, served as an incentive to make me a bit more fussy about diction; and, after emphasizing the pronunciation of final letters & syllables last Sunday, a marked improvement was noted in the singing of the anthems. Mr. Greenfield's methods are most interesting; I shall endeavor to bring them into practice here.

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Dr. Roland Diggle—Album, 47p, 11 pieces, Morris \$1.50, a collection of Dr. Diggle's organ pieces from former years made into one convenient book in which each piece costs 14¢—economy in the grand manner. Some delightfully simple melody pieces, an arrangement for a Scotch wedding, another for a patriotic occasion, and a few quiet pieces for the average village church where music must be simple and direct in its appeal. Trigger-settings for the Hammond electrotone probably indicate the intention of the collection is to supply the right kind of music for churches not yet able to afford an organ.

*Karg-Elert-ar.Bedell—Sanctus, Df, 5p, me, Grand Orgue \$1.00, a solemn and rather beautiful piece of music for any service no matter how good; it can be played on the organ safely, since it has none of the ear-marks of true Hammond electrotone style.

Two-Manual 'Organ'—compiled by John Holler, 62p, 16 pieces, Gray \$2.00, which would seem to be the H. W. Gray Co.'s first venture into the Hammond electrotone field; there are original compositions, transcriptions, hymntune pieces, and the like, all for church use, and all were undoubtedly written or arranged for the organ but are here presented for the electrotone; if you're not as prejudiced against deception as is T.A.O., you can use these pieces with high satisfaction.

Jan Zwart—Hymn of Thanksgiving, Ef, 3p, e, Grand Orgue 80c, and something seems to be wrong in Gotham for this is the theme of that delightful old Dutch thanksgiving piece—nice music for an organ and even for some of the other electrotones, but hardly the Hammond electrotone for which the score says it's intended.

when used merely because the player doesn't know what else to do.

Watch for too much use of flutes and Diapasons. Both are the poverty-stricken voices of the organ; as Dr. C. P. Boner's charts have proved, the strings and reeds are infinitely richer. Hardness has its uses, but when over-used it is only a pain in the ear. It's the difference between a brass-band and an orchestra. Even for a festival service, loudness alone is not enough; it should be tempered with richness—brass, mixtures if they are not offensive enough to throw the pitch-line off balance, plus enough woodwinds and celestes to fill in the holes and make the music smooth even though loud.

In this same service we had yet another tiresome proof of the offensiveness of loud Diapasons & mixtures; the prelude was good enough music, of the harmonic rather than melodic variety. One section was played on loud Diapasons & mixtures and was offensive to sensitive ears (and hearts) so the piece was noted as a total loss; but later that same section was repeated in the score and the organist played it on strings without Diapasons or any of the bulky voices of the organ, and the music became perfectly efficient and acceptable. It is never conducive to anything but profanity to roar out the music in a church service; let it be persuasive instead of offensive. An organist is not commanding or dominating his congregation, he's ministering to them.

This same service showed another common fault. It was the old hymn "What a friend we have in Jesus," and instead of holding the rhythm at the ends of the phrases or sentences, the organist smashed it to smithereens. The fact that the cop doesn't catch you stealing peanuts is no argument in your defense if you steal peanuts. If we are unwilling to do things right, let's stop doing them and turn to something else for a living.

Don't Ever Do That Again

By an OBSERVANT OLDTIMER

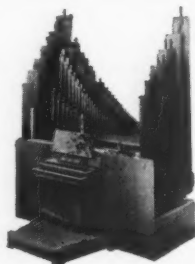
Bitter Pills of Sweet Advice to Any Wanting It

Persistent or unnecessary loudness is offensive to cultured people gathered quietly in a church for a religious service; keep the prelude soft for most of it, using loudness only when the music itself demands loudness. If a prelude is more than five minutes, continued quietness is no longer satisfactory; it should then be relieved by moments of loudness. But normally don't scale your music to fit deaf people unless you know more than half your congregation is deaf.

One of the organ's idioms is the back & forth play between manuals. The chief asset here is a change of quality, not a change of loudness. It's ruinous to alternate between piano and forte, when the character of the music demands rather a change from strings to flutes, or reeds, or pitch. Loudness is the most oppressive aspect of music; it's highly desirable when adroitly used for a reason, but annoying

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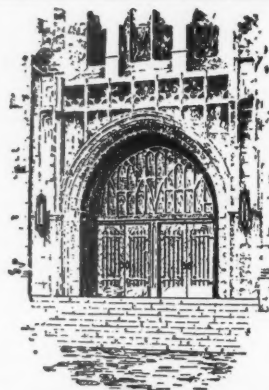


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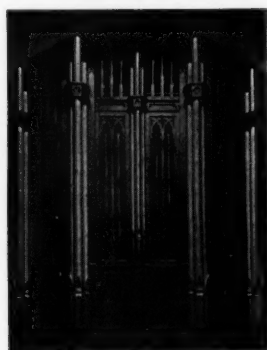
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THE AMERICAN ORGANIST

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c. q. c. q. c. —Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s. a. t. b. l. m. —Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
o. u. —Organ accompaniment, or un-accompanied.
e. d. m. v. —Easy, difficult, moderately, very.
3p. —3 pages, etc.
3-p. —3-part writing, etc.
A. B. m. Cs. —A-flat, B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

• INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p—3 pages etc.
p—Piano. 3-p—3-part, etc.
Hyphenating denotes duets, etc.

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AN AMERICAN ORGANIST & COMPOSER
owns this studio and organ in Wayne, just outside Philadelphia; he is Robert Elmore who for a time toured as recitalist under Bernard R. LaBerge management but who now has become increasingly successful as a composer, in many forms as diversified as operetta and cantata, anthems and organ pieces.

THE AMERICAN ORGANIST, August 1951

Four Organs Critically Analyzed: No. 1

By the Hon. EMERSON RICHARDS

Father of the classic design of the modern American organ

A MEETING in June of this year with William King Covell at Yale University provided the opportunity for a joint examination of four new organs recently erected in the Connecticut valley.

The first of these was the new Aeolian-Skinner in the Church of the Redeemer, New Haven, built for H. Leroy Baumgartner of the Yale School of Music. The Church auditorium is a new building of Colonial design and is reasonably good acoustically. The organ chambers, situated on both sides of the chancel, were designed by Mr. Baumgartner in cooperation with the architect. They are broad and shallow, with a minimum of obstruction in the screens that form the case, so that the tone has a good chance to come out.

Mr. Baumgartner had long cherished the idea of a new organ, and had been planning for it, with the completion of the new Church, for a number of years—only to have his hopes dashed by the ever-increasing costs of construction, both of the Church and of the organ, so that the remaining available funds left him an inadequate amount for the organ he had planned.

Consequently the organ is now only a three-manual of thirty-one voices, and on paper shows the scars of the many compromises Mr. Baumgartner was compelled to make with what he wanted and what his budget permitted. Fortunately he had the able assistance of G. Donald Harrison, and the result is an organ of outstanding quality.

The Great Organ is mounted on two chests placed end to end directly back of the right chancel screen, and from that point of vantage all its voices are heard in the Church without diminution of quality or power. The full Great is dignified, powerful and brilliant, despite its small actual size. It is strictly a flue chorus of Diapason quality, derived from an 8' Principal, 8' Montre, 4' Octave, 2 $\frac{2}{3}$ ' Quint, 2' Superoctave and a 4-rank Fourniture. To this is added the first and most unfortunate of the compromises, a 16' Rohrbordun located in the swellbox immediately back of the Great and which functions as the Great double.

The 8' Principal is characteristically Harrison, scaled on the small side, bright and somewhat thin particularly in the bass. It appears a bit too light for the main unison, but it is supported by the broader and darker-colored Montre, so that together there is ample unison support for the ensemble. The 4' Principal exhibits the Harrison genius: larger in scale than the unison, it is big, bright, and telling. It is the fulcrum that supports the whole chorus. The 2 $\frac{2}{3}$ ' Quint and the 2' Superoctave are scaled with the Principal and lead up to the 4-rank Fourniture with its bold, ringing, energetic drive that gives life and power to the ensemble.

The double, as we have said, is the borrowed Rohrbordun, and notwithstanding that it is grouped in the Swell immediately back of the Great, it is not a part of the Great. It is one thing with the swellbox open and quite another when the box is closed, so that at no time does it ever function as a part of the Great chorus; to that extent the Great suffers from a certain lack of depth that is particularly noticeable when the

The Aeolian-Skinner in the New Haven Church of the Redeemer shows part of what H. Leroy Baumgartner planned and all he could get under present economic handicaps; it also shows what tonal genius can do when backed by adequate experience.

Positiv with its ringing Cymbal is added.

This is a compromise I cannot approve, largely because it seems to me unnecessary. Mr. Baumgartner had provided in his console for no less than 36 pistons, ten of them generals—to my mind a terribly expensive luxury even though they are set from a setter-board. Had these pistons been reduced by even as much as 20%, the Quint and the Superoctave combined as a Rauschquinte, and the two borrows eliminated, the resulting saving would have been sufficient to provide a 16' Quintaton such as Mr. Harrison so successfully employs as a double in his smaller ensembles.

The seven-stop Positiv is perhaps the best and most versatile division in the organ. The 8' Singendgedeckt is excellent. It is not only a foundation to the division but the subtle change in character between the bass and the treble gives it an interest that is most intriguing. The 4' Nachthorn, clean and rather dark in color, adds body to the whole, and supports the mutations. The Nasat and Tierce are both on the fluty side, and being of considerable scale are most effective, both in solo combinations and in the ensemble. The 2' Blockfloete is excellent in the bass but rather too assertive in the treble. The Larigot I would willingly trade for a 1' Siffloete. Uncovered Larigots tend to add an edge to the ensemble that is not to my liking. The mutations are nearly all the same power, and consequently endless color combinations for solo purposes are possible.

The 3-rank Cymbal is one of the best. It adds a brilliant top to the whole organ that is most effective; as W. T. Best said of a mixture, "It illuminates the whole organ like a flash of lightning." Nor should the use of the 16' coupler, whereby the entire division can be added at the lower pitch to the Great, go unrecognized. When added, it serves to broaden and solidify the Great ensemble to an amazing degree. The Positiv is placed opposite the Great, in the left chamber just in front of the Choir and the main Pedal.

The Swell is also mounted on two chests, directly in back of the Great and consequently has an exceptionally wide shutter area, resulting in a very effective crescendo. The reed chorus is made up of 16' Bass Clarinet, 8' Trompette, 4' Clarion, and a 3-rank Plein-Jeu.

For some reason I do not think this chorus is as effective as that which Mr. Harrison produced at Millville, although the composition is substantially the same. The 16' Bass Clarinet lacks the body and rich horn-like quality achieved in the former example, and consequently is not as effective as a solo stop nor in its primary duty as a reed double. The 8' Trompette is full of fire and well regulated, but why repeat the same tone color in the 4' Clarion, when a Hautboy would have given an additional color and would have been just as effective.

ture? Nor does the Plein-Jeu seem quite as potent as the other mixtures. More and more I am coming to dislike a 3-rank quint mixture, since at each break the balance between the unisons and the quints is reversed. Better to start with one unison and one quint, then go to two unisons and one quint, and at the third break balance the unisons and the quints. Only where a tierce appears in the mixture will three ranks suffice.

The flue chorus is limited to the 8' Spitzprinzipal and the 4' Prestant, and quite in the picture is the 8' Rohrbordun from the much-used unit, the 4' Holzfloete and the 2' Spitzfloete, as a little flute chorus. The only and very lonesome strings are the 8' Viole de Gambe and its Celeste. Too much is asked of them. The somewhat keen-edge tone is no substitute for Harrison's Salicionals. The 8' Oboe completes the Swell. As a division, it is effective and, with the couplers, adds something to the flue Great. It is a useful but not an inspired division.

The main voice in the Choir is the unit Erzaehler, 16-8-4. Personally I like Gemshorns as a class, but Erzaehlers are a variety with which I am least sympathetic. The exaggerated taper tends to develop the inharmonic intervals, giving the pipe a fuzzy indeterminate tone which is not at all to my taste. Personally I would have preferred Dulcianas. However, in this case, they are softly voiced and make up a quiet chorus effect that is quite pleasing with the box closed and particularly when the celeste rank is included.

The 8' Viola is good, and with the cleanly-voiced Koppelfloete is about all the ensemble this Choir has to offer, the overburdened 8' Rohrbordun across the chancel being of no help whatsoever except to provide a kind of dissolving-view effect against the Erzaehlers when the swellpedals are properly manipulated. But where does one find music written for such an effect? The 8' English Horn is the usual thing, and is somewhat redundant, considering the Oboe in the Swell.

The 8' Bombarde is a revival of the English practise of putting a big reed on the Choir manual. It is a fine brilliant voice which dominates the whole organ, adding at least 20% to the total power of the ensemble. Much more useful than a Tuba, it serves to color the tutti without overwhelming the essentially flue character of the organ.

The Pedal with its fine voices holds its own with the rest of the organ. The 16' Contrabass is one of Harrison's best. The 8' Principal and 4' Superoctave constitute the flue chorus. The 5 1/3' Quint is lost, and oh! for a Mixture in its place! The Bass Clarinet, Rohrbordun at 16-8-4, Erzaehler at 16' & 8' provide the softer voices. A Bombarde at 16-8-4 dominates the Pedal, as it should, although some of the notes in the lower octave had been quite overcome by the June heat wave, so that, like the little girl, the good notes were very good and the bad

notes were very naughty indeed.

If I have seemed to be hypercritical over details, it should not be implied that this organ is in any wise deficient. As a whole, considering its size and the demands to be made upon it, it is essentially a thoroughbred. But Mr. Harrison has attained a position that carries with it responsibilities from which he must not be allowed to escape. Two manual units borrowed on more than one manual is a performance that may be overlooked once, but it is not to be encouraged even if abetted by so eminent a musician as Mr. Baumgartner. For a 31-voice job it is a lot of organ, a lot of really good organ; but compromises are a kind of appeasement that leads only to an artistic Munich.

(To be Continued)

Moving That Family Again

By E. J. QUINBY

Tommy and Jerry are twins, but Joe is in the eighth grade

A MIRACLE had happened. We found the Dream House for which we had been searching through the years and across the miles. It is located in the heart of Summit, N.J., only five blocks from the electric railroad over which I ride to the Laboratory. And what a house! We had explained to the agents that we wanted a place with one large high-ceilinged room for our organ studio, with some adjacent space in which to install the organ.

"But how many bedrooms, how many baths, how many cars do you want to keep in the garage?" was their inevitable query, to which we would always respond, "That is all immaterial, just find us the big studio room." This had always seemed to baffle them, but they tried. Numerous were the false leads we followed out into the stix, when agents assured us they had found the place for us.

Then we saw the Coach House, in Summit. What had been the carriage-room, adjacent horse-stalls, and harness-room all have 12' ceilings; and beyond this, where the hay had been stored, we found plenty of space for our present organ with additional space for all the organ we will ever undertake to add. And there is plenty of space in the 7' basement for blowers and, maybe, the lower extremities of some 16' Opens.

Upstairs, the second floor had all been comfortably converted into modern living-quarters, ready to occupy while we undertake to arrange the lower floor and install the organ. We closed the deal so fast that it almost took the breath away from both owner and agent. The studio is 45' x 30'.

Next came the chore of getting the organ dismantled at our Carnegie Hall studios, and transported to Summit. That was one load. The next load was the furniture from Carnegie. The next was the van from Key West, with more furniture, all of which would not nearly fill the new premises. I thought I had a beautiful schedule arranged so these three loads would arrive on three different days to allow us time to unload, check, unpack, and distribute in an orderly manner. Of course it didn't work out that way. They all arrived simultaneously, to the utter confusion and dismay of the truckers, Mrs. Quinby, and myself.

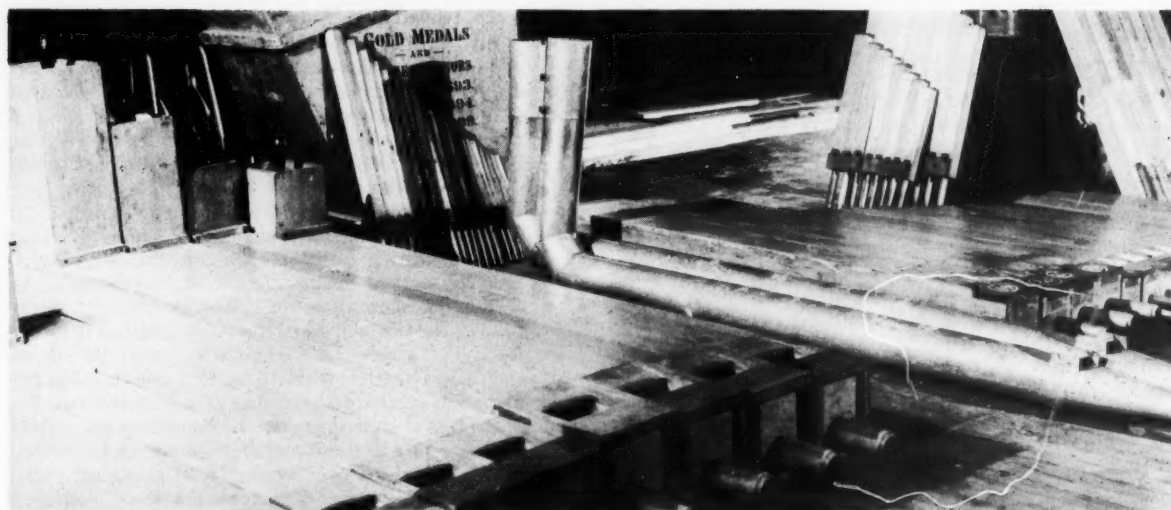
By some mysterious grapevine telegraph the neighborhood youngsters appeared from miles around. They were fascinated by the various parts of the disembowelled organ, and equally so by the scale-model railroad from Key West, with its three-foot long cars, stations, bridges and other parts. "What's in that, a mummy?" they inquired as the harp trunk was being carried in. I winked knowingly and whispered, "Three thousand years old!"

These neighborhood kids come in bunches, as it developed. One blue-eyed black-haired little girl, aged about seven or



IT'S A MESS: No. 1

E. J. Quinby and his Moller; they first came together in New York City, then moved to Florida, and are now in the Coach House, Summit, N.J., which the Quinbys are converting to a home, studio, and place to enjoy life with neither neighbors nor ceilings to crowd them.



IT'S A MESS: No. 2
The Quinby Studio is 45x30 and 12' high, and these pipes will be placed in orderly fashion in another room of the same dimensions, all enclosed in three crescendo chambers; the Quinbys weren't looking for a home for themselves but for their organ—joy dawned when they found both in one.

eight, introduced herself in one lengthy and hurried sentence as she hopped up and down with excess energy.

"My name is Patsy," she announced, "and I can mow lawns, chop firewood, paint furniture, and baby-sit, but I'd rather mow lawns; and I get 25¢ for the front and 25¢ for the back, and I have one sister and three brothers who can help, and my sister is older than me, and Tommy and Jerry are twins, but Joe is in the eighth grade . . ."

"Just a minute," I interrupted, being both delighted and bewildered. "Let's start all over again. Have you got a lawn-mower?"

"Haven't you got a lawn-mower?" she parried. "Where do you come from?"

"Carnegie Hall," I admitted, "there isn't any grass at Carnegie Hall."

"Carnegie Hall," she repeated after me; "do people really live there?"

"Well, after a fashion," I apologized; "the living accommodations are rather sketchy."

"Where do you cook . . . and sleep . . . in a box?"

"No, it isn't quite as bad as that; there are studios in the building, up over the Auditorium," I reassured her.

"Can't you buy a lawn-mower?" she suggested, getting back to the important subject.

"I guess we'll have to buy one, and some other garden tools."

"I can show you what to buy; do you want me to go with you?"

"That would be nice, but you'd better ask your Mother, hadn't you?"

"I'll be right back," said she over her shoulder as she valued our hurricane fence. The fence seemed a superfluous investment at that moment.

Shortly after she disappeared, I discovered another young character hovering about when he solicited some lawn-mowing work.

"My name is Paul, and I bring my own power-mower," he announced.

I decided to let Patsy do some painting, and to let Paul mow the lawn. He turned out to be a member of the Clan McAneny. Bright and early the next morning he was on hand with his power-mower and his brother, or to be more explicit, one of his brothers. On five successive visits, he introduced no less than five different brothers, bringing a new one on each occasion to explore the innermost secrets of our wildly disordered personal effects and the distributed parts of the organ

and the railroad. At last my own curiosity got the better of me, and I inquired, "How many more brothers have you got, anyway?"

"That's all right now, but I have some sisters. I'll bring one of them next time."

There is never a dull moment at the new establishment. When the organ installers can get around to it, they intend to put our pride and joy together again. In the meantime, we've got to have the place rewired for the additional electrical load. It seems that the combined current consumed by the various appliances burned off our power lead-in during the night. It was fortunate the house didn't catch fire. We need more copper to take care of the electrical range, the electric water-heater, the oil-burner, the lighting load on three floors inside and the external approaches, the scale-model railroad, and the organ. This means that heavier lines must be run out to the street, and up the block to the transformer. Fortunately, that part of the expense will be borne by the Jersey Central Power Co.

In the meantime, the organ and the model railroad are inoperative. The neighborhood kids are burning up with impatience to see both put together and placed in commission. So is Mrs. Quinby. So am I.

BIGGS-POULENC-FRANCK RECORDING

Comments by Douglas Johnson

Good work cannot be mentioned too often, so this 12" Columbia l.p. recording should not be forgotten. This is the first organ & orchestra recording made with the new Boston Symphony Hall organ; let us hope Columbia will continue the series. Poulenc's Concerto for Organ-Strings-Tympani is the second recording of a modern work for organ and orchestra. Those who liked the Piston Prelude & Allegro will enjoy this. The Concerto is in one movement which wanders through a half dozen or so episodes of varying moods. Both organ and orchestra do a marvelous performance. We were introduced to the 32' Bombarde in Symphony Hall in the Bach's Royal Instrument records; now we meet the 32' Violone, and a glorious rank it is. Neither is Mr. Biggs stingy in using it. This is a milestone in organ & orchestra recording. Reproduction is up to Columbia's usual excellent standards.

The reverse side gives Franck's Prelude-Fugue-Variation, and Piece Heroique. I associate the first with romantic registration including an array of colorful solo voices. These are lacking in Symphony Hall and the result is a rather antiseptic performance. Mr. Biggs takes the Fugue portion at a moderate pace—a new idea to some organists—and comes up with a delightful middle section. Heroique fares better; Mr. Biggs does a spirited straight-forward performance with plenty of soft 32' pedal in the middle.

Rehearsal Matters

By WILLIAM A. GOLDSWORTHY

Miniature Lessons from a Charleston A.G.O. Lecture

All should be in readiness before the choir assembles. Too many organists rush in at the last minute, then spend fifteen minutes discussing what anthem shall be sung next Sunday. This type we shall dismiss; they are unworthy any serious consideration: they should either reform or resign.

Chant-books, anthems, hymnals, all should be in place. During rehearsal there should be no distributing and collecting copies, this procedure giving time for the beginning of conversations which are hard to stop. The singers should have their definite places, as in the church. When grouping choristers, put a weak one next to a strong one; there should be no banding together of strong ones, no



IT'S A MESS: No. 3

We don't know the camera angle that caught Mr. Quinby thus suspended, but we guess it was the only moment in months when he was at rest; he's been in electrical engineering and with the R.C.A. Laboratories, is not officially an organist, but is devoted to the organ with all his heart and money.

cliques. Individual responsibility for the weaker members should be stressed; let no one feel self-conscious. Talk it over privately with your stalwarts, not before the others. You should have such keen interest in each member, as to make such approach natural.

Never come to a rehearsal with tired mind or body. During rehearsal, you should exude a contagious enthusiasm; and that should carry over into the service. Incidentally it would also be very useful in your solo playing.

Discipline is imperative, choirs being children of all ages. But the steel hand should be concealed in a velvet glove. Never become temperamental—a common failing; a bright, smiling reproof is the best.

Promptness is also imperative, you yourself setting the example. Never delay the start of a rehearsal for one or two persons, no matter what their importance. Do not allow anyone to sneak into his or her place, while rehearsing a number. It is distracting. By the time they are settled, finished apologizing to their neighbors, the work is stopped, and must be begun all over again. It is salutary to keep them standing until the end of the number. Then greet the offending member with a smiling remark, which has a slight sting in its tail.

Never let anyone feel himself absolutely necessary. Better have the choir disrupted for awhile, in order to convince all that your kindly rules are adamant, than to be constantly buttering up two or three singers. And, if you do have choir trouble, work it out yourself; do not permit it to become a church affair. Keep everyone out of it, including the minister.

Keep the work interesting. Always have something new to work on. The constant repetition of a well-thumbed repertoire will chill the enthusiasm of any group. If it seems impossible, due to lack of funds or penuriousness of officials, to secure money for new anthems, why not approach different persons and ask if they will not furnish copies of one new anthem a year? You might even shame the board, by getting acknowledgement—as donors of flowers are acknowledged. Some members might donate a fund for anthems, as a memorial to ex-choristers. Use your imagination as to how best to get them. But get them.

The service proper should receive your first attention; let the anthems come later. This is the reverse of most practise; but my argument is that people do not come to church primarily to hear anthems.

Check your responses, no matter how often used. You may find a new emphasis. Go over one stanza of each hymn, for setting tempos; there is no need to do them all. Generally there is one stanza that can have special emphasis; work that out carefully.

THE GOLDEN RULE

As formulated by eight religions

This is taken from the program of the Shreveport Civic Chorus, presenting a 'Concert of the Music of Five Great Faiths,' here given in alphabetical order.

Baha'i: "How couldst thou forget thine own faults and busy thyself with the faults of others?"

Buddhist: "One should seek for others the happiness one desires for oneself."

Christian: "All things whatsoever ye would that men should do unto you, do ye even so to them."

Confucian: "What you do not wish done to yourself, do not to others."

Hindu: "The true role is to guard and do by the things of others as you do by your own."

Jewish: "Whatsoever you do not wish your neighbor to do to you, do not unto him."

Mohammedan: "Let none of you treat your brother in a way he himself would dislike to be treated."

Zoroastrian: "Do as you would be done by."

THREE THREES AGAIN*Running 40-41-42 Stops*

And all strangely enough, the Swell Organ an orphan in every one of them, able to play not a thing but its own pipes. The couplers run, respectively, 23, 21, 24. In every one the Swell Organ has more voices and ranks than either Great or Choir, yet tradition dictates that the Swell manual must remain handicapped, incapable of playing any of the rest of the organ.

By complete content the three figure: V-28. R-30. S-40. P-1983.
V-23. R-25. S-41. P-1731.
V-20. R-22. S-42. P-1512.

This makes the largest organ the smallest, and the smallest the largest—when we figure by stops as organists still delight in doing.

Don't blame the builders for anything done in any of the organs; they were not building for themselves but for others who were paying the bill. And they weren't building for you either, so don't fret if the jobs are not the way you would want them. A happy thought would be for you to get your church to buy you a new organ too. Why not?

OAK PARK, ILL.*St. Giles Catholic Church**Kilgen Organ Co., Feb. 1950*

V-28. R-30. S-40. B-12. P-1983.

PEDAL: V-3. R-3. S-15.

32 (Resultant)
16 Major Bass 32
Bourdon 56
(Rohrbordun-S)
(Salicional-A)
8 Octave 56
(Bourdon)
(Rohrbordun-S)
(Salicional-A)
4 (Octave)
(Bourdon)
2 (Octave)
III (Plein-Jeu-S)
16 (Trompette-S)
8 (Trompette-S)

GREAT: V-7. R-7. S-7.

8 Diapason 61
Hohlfloete 61
Dulciana 61
4 Principal 61
Koppelfloete 61
2 2/3 Twelfth 61
2 Fifteenth 61

SWELL: V-11. R-13. S-11.

16 Rohrbordun 73
8 Geigen-Diapason 73
Rohrfloete 73
Viole de Gambe 73
Viole Celeste 61
4 Geigenoctav 73
Fl. Triangulaire 73
2 Flautino 61
III Plein-Jeu 12-15-19 183
16 Trompette 85-16'
8 Oboe 73
Tremulant

ANTIPHONAL: V-7. R-7. S-7.

8 Principal 73
Concert Flute 73
Salicional 85-16'
Voix Celeste 61
4 Octave 73
Flauto Amabile 73
8 Bombarde 73
Tremulant

COUPLERS 23:

Ped.: G-8-4. S-8-4. A.
Gt.: G-16-8-4. S-16-8-4. A-16-8-4.
Sw.: S-16-8-4.

Ant.: S-16-8-4. A-16-8-4.

Crescendos 3: S. A. Register.
Combons 30: P-6. G-6. S-6. A-6.

Tutti-6.

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Cancels 5: P. G. S. A. Tutti.

Blower: 5 h.p. Orgoblo.

Organ behind grilles in the chancel,
one console behind the high altar for
use when the choir is there, a second
console in a balcony above the chancel
for services without choir.

CHAMBERSBURG, PENNA.*First United Brethren**Wicks Organ Co.**Dedicated, April 28, 1950**Guest Recitalist,**Frederick Stanley Smith*

V-23. R-25. S-41. B-17. P-1731.

PEDAL: V-2. R-2. S-9.

16 Diapason 44
Bourdon 44
(Lieblichbordun-S)
(Viola-G)
8 (Diapason)
(Bourdon)
(Lieblichbordun-S)
(Viola-G)
16 (Tuba-G)

GREAT: V-7. R-7. S-12.

Enclosed with Choir

8 Diapason 61
Melodia 73
Viola 85-16'
Gemshorn 85
4 Octave 61
(Melodia)
(Gemshorn)
2 2/3 (Gemshorn)
2 Superoctave 61
(Gemshorn)
8 Tuba 73-16'
Chimes pf 25
Tremulant

One prepared-for.

SWELL: V-9. R-11. S-13.

16 Lieblichbordun 85
8 Diapason 73
(Lieblichbordun)
Salicional 85
Voix Celeste 61
4 Flauto Traverso 73
(Salicional)
2 2/3 (Flauto Traverso)

Give

**It's a
BIGGER
Red Feather
This Year!**

2 (Flauto Traverso)
 III Harmonia Aetheria 183
 8 Cornopean 73
 Oboe 73
 Vox Humana 73
 Tremulant
 One prepared-for.
 CHOIR: V-5. R-5. S-7.
 8 Violin Diapason 73
 Claribel Flute 85
 (Viola-G)
 Dulciana 73
 Unda Maris 61
 (Claribel Flute)
 4 (Clarinet 73)
 8 Clarinet 73
 Tremulant
 One prepared-for.
 COUPLERS 21:
 Ped.: G. S. C.
 Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
 Sw.: S-16-8-4.
 Ch.: S-16-8-4. C-16-8-4.
 Crescendos 3: GC. S. Register.
 Combons 20: P-4. G-4. S-4. C-4.
 Tutti-4.
 Ensembles 1: Full-Organ. (This is not listed by the builder but an indicator is, so it is presumably present.)
 Reversibles 1: G-P.
 Cancels 5: P. G. S. C. Tutti.
Mr. Smith
 Bach, Toccata Dm; My Heart is Filled;
 Prelude & Fugue Bf.
 Marcello, Psalm 19
 Purcell, Trumpet Tune 4
 Matthews, Caprice
 Clokey, Canyon Walls
 Demarest, Rustic Dance

Kinder, Toccata D
 Handel, Largo; Water Music Air;
 Aria; Hallelujah Chorus.
 Smith, Introspection; Spring Morn;
 Contemplation; Sonata 1 Finale.
 Mr. Smith joined this church in 1900
 and was called back fifty years later for
 the dedicatory recital.

SAGINAW, MICH.
Bethlehem Lutheran
 Schantz Organ Co., Feb. 1951
 Organist, Edward M. Jutzi
 V-20. R-22. S-42. B-19. P-1512.

PEDAL: V-2. R-2. S-13.
 16 Untersatz 32
 (Rohrfloete-S)
 (Gemshorn-G)
 8 Octave 44
 (Rohrfloete-S)
 (Gemshorn-G)
 4 (Octave)
 (Rohrfloete-S)
 III (Gemshorn-G) 12-15-19
 16 (Trumpet-S)
 8 (Fagot-S)
 4 (Fagot-S)
 — (Chimes-C)
 GREAT: V-5. R-5. S-8.
 Enclosed with Choir
 16 Gemshorn 97
 8 Principal 73
 (Gemshorn)
 4 Blockfloete 73
 (Gemshorn)
 2 2/3 Quint 61
 2 Octave 61
 — (Chimes-C)

Tremulant
 SWELL: V-7. R-9. S-10.
 8 Rohrfloete 97-16'
 Salicional 73
 Voix Celeste tc 61
 4 Principal 73
 (Rohrfloete)
 III Scharf 19-22-26 183
 16 Fagot tc 73
 8 Trumpet 97-16'
 (Fagot)
 4 (Trumpet)
 Tremulant
 CHOIR: V-6. R-6. S-11.
 8 (Dolcan)
 Spillpfeife 73
 (Gemshorn-G)
 4 Dolcan 85
 (Gemshorn-G)
 2 2/3 Nasard 61
 2 Principal 61
 1 3/5 Tierce 61
 1 1/3 (Nasard)
 8 Krummhorn pf 73
 Chimes pf
 Tremulant
 COUPLERS 24:
 Ped.: G-8-4. S-8-4. C-8-4.
 Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
 Sw.: S-16-8-4.
 Ch.: S-16-8-4. C-16-8-4.
 Crescendos 3: GC. S. Register.
 Combons 30: P-5. G-6. S-6. C-7.
 Tutti-6.
 Ensembles 2: Full-Organ. "Chorale."
 Reversibles 3: G-P. S-P. C-P.
 Cancels 1: Tutti.
 Action-Current: Orgelectra.

STOPLISTS—WHAT THE READERS WANT *Being the results of questions put directly to them*

Each issue could be filled with stoplists, and would be for a long time if we published all that have been accumulating. We conducted a questionnaire to learn the readers' reaction. In fact we did it twice. The question was do you want more or fewer. The first survey covered a period when more than usual were being printed; the second followed a period when fewer had been published. This possibly accounts for the greater variation shown in sets 2 and 4; the others are fairly uniform. Figures are given in percentages; first figures are for the first period, second figures are for the later period.

0	2	None at all
30	18	Fewer than now
13	17	Same as now
12	21	More than now
1	0	A very great many
43	40	Ignored the question
1	2	With descriptive analysis
100	100	Total percentage

This means, combining both periods, 1% want none at all, 24% want fewer, 15% want about what we've been publishing, 16.5% want more, 0.5% want a lot more, 41.5% are indifferent, 1.5% want more with technical analysis. If anything, this means the readers do not want so many stoplists.

What to do? It seems fairly obvious. Only a minority of our readers can hope to have new organs built for them, so they're not much interested; but since the welfare of the whole organ world is tied up with the kind of organs we have available, a technical magazine like T.A.O. must, whether its

readers like it or not, include stoplists in sufficient number to show trends and give food for thought, for the benefit of the few who do hope for a new organ and are already working for it. That we shall continue to try to do.—T.S.B.

INTIMIDATION AND GRAFT

They're rather unworthy practises for organists

Both the police and fire departments in New York City got themselves involved in evil practises. The mayor is now out of the country. A new mayor is trying to clean up, with the help of a new head for the police department and another new head for the fire department; he is trying the clean-up without help from the church.

Early in 1951 orders went to both departments to discontinue the use of 'advertising' in any and all program-books of the two departments, and to discontinue the efforts of firemen and policemen to sell 'tickets' to this, that, and the other affair.

Strange that the police & fire departments of America's largest city set the precedent of honesty in these directions so far ahead of the organ fraternity. If organists want programs printed, let them pay their own bills and stop grafting on organbuilders and organ-music publishers. If they want help in financing these programs, let them get that help by 'advertising' cards from their own members.

The American Guild of Organists is the worst offender, and if the chapters will not of their own honesty stop these grafting processes, it is up to the president of the Guild to issue orders to that effect—just as the Mayor of New York City had to take the initiative in the graft clean-up. Graft is not a pretty business even when indulged in by artists.

EDITORIAL COMMENTS - AT YOUR OWN RISK

Copcats Verboten

WHAT I most want in this magazine business that has wrecked my disposition is probably, if I can analyze it at all, an organ world that's on its toes, does its own thinking, doesn't give a hoot about propaganda, accepts tradition as nothing more than a curiosity. If we of the organ world have that type of mentality, we'll be important people, not worms. We'll go to church once on Sundays whether we get paid for it or not, whether or not we believe anything the preacher says, like anything the organist & choir do. We'll not ignore our voting in November, nor will we ignore the Red Feather campaign.

We won't pay taxes without computing every penny we pay, in so far as we can, and totaling it each year to discover what our hirelings in Washington and the state capitols and city-halls are doing to us. We won't remain dumb worms when we're stepped on; even a cat has sense enough to yell if someone steps on its tail. As human beings we will have enough manhood left in us to at least give a loud squawk against oppression, whether by a politician, a gunman, or a sneak-thief.

We won't be fooled because T.A.O. mentions grave-yard resurrections and music created in insane asylums; we'll examine both and make up our own minds whether or not our audiences will want to hear it, or our congregations find a richer religious experience from any services in which we use it. Incidentally we'll recognize that not one friend in ten thousand will ever tell us the truth about ourselves—though we'll be darned sure they'll tell it harshly enough behind our backs.

I've long had a more or less serious standing hundred-dollar bet with friends & enemies that they cannot point to one major evil in the world today that has not been caused by politicians or highpressure laborunionism or both combined. Think it through and see if you could claim it, but remember that you too must be willing to put up one hundred dollars to be given to my favorite charity if I win. And I won't be fool enough to think the wars have been caused by any other crowd than a handful of politicians—leaders, their dopes call them—in the various countries responsible.

"Son just got a reclassification card—1-A, army or some similar manner of using up a couple years of his life." That came from one of my friends; whether or not he has been among those telling me politics has nothing to do with the organ world, I do not know. Now he knows that what the politicians do, does concern him and his family. Think it over for yourself.

Because one of the greatest clergymen of all time recommended it, I've at last completed reading *Christianity & History* by Dr. Herbert Butterfield, Scribner's \$2.75. It's a mixture of brilliant wisdom and man's greatest folly—the tendency to accept things merely because they exist. That folly invades virtually every realm, including our organ world. Because some few men like a poverty-stricken all-top organ, the thing is accepted by the rest of us as the classic model of what every small practise-organ should be. Because a few men have grown weary of overmuch practise and have turned to the barren mechanics of the pre-Bach composers, such resurrections are accepted by the rest of us as quite tops.

Why don't we think for ourselves, weigh values for ourselves?

But this business of individual thinking is also at the same time responsible for an enormous amount of unmitigated evil. Harvard's professors begin to ponder the lot of the slum-dweller and the man who can't afford television; they discover, brightly, that the difficulty is, probably, lack of money. So they set out on the problem of how to find money for men & women who refuse to work for it for themselves. They discover Henry Ford, John D. Rockefeller, Andrew Carnegie, and a lot of others with lots of money. Presto, Harvard professors come with the bright plan of taking the wealth from those who have earned it and distributing it to the poor. Thus the Soak the Rich campaign was born in the head of the greatest self-seeker America ever sent to Washington. England carried the idea to its ultimate by not merely soaking the rich but by actual confiscation of property owned by the rich; to deceive the poor boob in the streets, they called it nationalization.

Social-planning American democrats follow along as rapidly as they can. Of course this doesn't concern the organ world: organbuilders can build organs without tin, which the Washington social-planners have said must not be used today for building organs; our future brilliant organists can forget & neglect their fingers for three years—the most vital years, incidentally—and go into the armed forces, for this too does not concern the organ world; our churches can get along without men in their choirs, sorely-needed new organs in their auditoriums, or money in the collection-plates, for these things do not concern the organ world either.

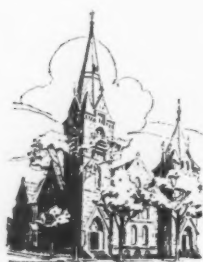
I thus add one other thing I believe I most want for this magazine business, and that is to drive out of its advertising pages and off its subscription rolls every socialist and social-planner in our midst; depriving them thus of the technical & professional benefits of the things to be found only in such a monthly journal, they slowly drop behind their fellows who have kept themselves informed, and the decent free men and women remaining in the lead will benefit the more. Anyway I dislike serfs & cowards; it's more fun to work for men & women who do their own thinking and won't accept an idea from anyone till they themselves have weighed it and found it potentially useful.

Nobody cares much what happens to the organ or the organbuilder. I would think that a great music newspaper would be willing to fight for all branches of the music world, not merely a few; but *Musical America* on p.11 of its April 1, 1951, issue reports the organbuilders' plea to the Washington dictators not to run them out of business—and seems rather to gloat that they were turned down flat and told to go into war-work for duration.

If the Metropolitan Opera had been told by the dictators to close the doors and turn the Opera equipment over to the production of bandages for the Red Cross so long as worldwar-3 goes on, *Musical America* would have let out such a yelp that little Harry would have popped out of his chair in horror.

It's the organ world's own fault that *Musical America* does not know what an organ is. The dairy industry knows darned well the difference between oleomargarin and butter. There are far too many people in the organ world who don't know what an organ is. *Musical America's* editor would not for a minute permit an associate to talk about String Pianos or recitals on a String Piano.

If the organ world wants to go down in history as the prize numbskull of the twentieth century it is certainly on the right track. Just accept everything that happens and say it's good even if it kills you.—T.S.B.



Service Programs

PAUL CALLAWAY

*Cathedral, Washington

From All Services

Arnatt, When Christ was born
Britten's "Ceremony of Carols"
Dering, Say O shepherds
Howells, A spotless Rose
Sweetinck, Born today
Warlock, O my deare hert

Handl, O great mystery

DR. CLARENCE DICKINSON

*Brick Presbyterian, New York

Sunday Morning Service

o-v-c-h. Rousseau, Wise Men & Shepherds

o-v-c-h. Liszt, Shepherds at Manger

Let all mortal flesh, ar.Dickinson (by youth
choirs in gallery)

Break forth O beauteous, Bach (chancel
choir in narthex)

Glory to God, Pergolesi

Holy angels singing, ar.Dickinson

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PALOS VERDES ESTATES

California

Many a star, Walton

Nowell, Dickinson

Dethier, O Come Let Us Adore

Candlelight Carol Service

Jaques, Christmas Eve Song

Stars of ice, ar.Wiant

Dethier, O Come Let Us Adore

This was called a children's service and after the Wiant anthem there were ten hymns or carols from the hymnal, presumably sung by everybody; that Dethier postlude must be his Christmas, published by J. Fischer & Bro., one of the finest of all organ pieces for Christmas, service or recital.

Carols of Many Nations

o-v-c-h. Liszt, March of Wise Men

o-v-c-h. ar.Garden, Joseph Tender

A story fair, Lapland

'Tis the time for mirth, French

Dark and still, Danish-Gulbins

Who knocks so loud, Tyrolese

Holy angels singing, Russian

Shepherds on this hill, Greek

Is this the road, Italian

o-v-c-h. Buesser, Sleep of Child Jesus

In Bethlehem's manger, Austrian

Wee Lamb in the heather, Scottish

Nowell, American-Dickinson

This service was at 4:00, Dec. 17; composer is indicated in only two numbers; presumably the arrangements were by Dr. Dickinson, though the printed calendar gives no clues.

DR. ROLAND DIGGLE

*St. John's Episcopal, Los Angeles

Christmas Sunday Morning

West, Christmas Fantasy

O Bethlehem, ar.Dickinson

Diggle, Christmas March

Christmas Eve

Diggle, Christmas Rhapsody

Bring a torch, ar.Dickinson

What strangers are these, ar.Purvis

We three kings, Bullard

Christ Child's Lullaby, Diggle

Let all things now living, ar.Davis

Let carols ring, ar.Black

Come rise up early, Kountz

Christmas Carol, ar.Dickinson

Service, Titcomb

Foot, Christmas

Christmas Morning

Guilmant, Noel

Bonnet, Christmas Fantasy

Some of the carols of other services were repeated here; canticles etc. were from "Missa de Angelis" and Willan.

DR. C. HAROLD EINECKE

*First Methodist, Santa Barbara

Christmas Candlelight Evensong

Purvis, Carol Rhapsody

I wonder as I wander, Niles

Magnificat, Smart

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Glory to God, Bitgood
b. Whence is this goodly, Baker
Winter passes over, Purvis
g. Christmas Candle, Bitgood
j. Christ-e-mass day, Richardson
Bethlehem, Goldsworthy

HAROLD FRIEDEL

*St. Bartholomew's, New York

Christmas Sunday Evensong

The morning star, Praetorius

O Jesus-Child my joy, ar.Whitehead

Sing we Nowell, ar.Smith

Ave Maria, Rachmaninoff

The Three Kings, Willan

Song of Mary, Friedell

The Lamb, C.Wood

Humble Sanctuary, Horne

Idyll, Trunk

Paul H. Eickmeyer

M. Mus., A.A.G.O.

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Atlanta, Georgia

o-v-h. Busser, Sleep of Child Jesus
Christmas Eve

Cherubim Song, Bortniansky
To Bethlehem, D.M. Williams
In Excelsis Gloria, Friedell
In the bleak mid-winter, G. Holst
The Shepherd's Story, Dickinson
Bethlehem, Donostia
Echo Carol, Whitehead
O holy night, Adam

Christmas Morning
Service, D.M. Williams

Horace M. Hollister

M. S. M.
Organist-Director

Mt. Lebanon Methodist Church
3319 W. Liberty Ave., Pittsburgh 16, Penna.

Harry H. Huber

M. Mus.
KANSAS WESLEYAN UNIVERSITY
First Christian Church
Salina, Kansas

Gilbert Macfarlane

Choirmaster — Organist
Director of Choir School
TRINITY CHURCH
Watertown, N. Y.

August MAEKELBERGHE

Detroit

Harold Mueller

F. A. G. O.
ST. LUKE'S EPISCOPAL CHURCH
S. F. CONSERVATORY OF MUSIC
San Francisco

DAVID, pianist

OGDEN

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Cleveland Ohio

ROBERT OWEN

Christ Church
Bronxville New York

Roy Perry

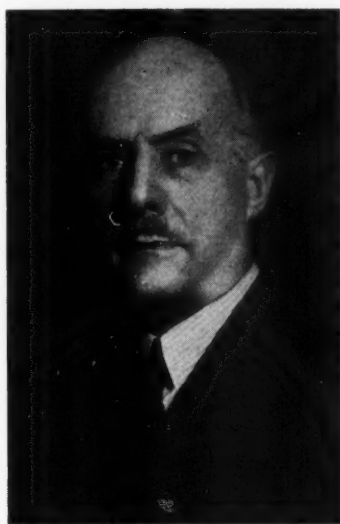
FIRST PRESBYTERIAN CHURCH
Kilgore, Texas

Richard Purvis

Organist and Master
of the Choristers
Grace Cathedral San Francisco

Cora Conn Redic

MUS. DOC., A.A.G.O.
Organ Department
ST. JOHN'S LUTHERAN COLLEGE
Winfield, Kansas



DR. CLARENCE DICKINSON

whose Christmas services in the Brick Presbyterian, New York, here reproduced, have long set the standard for beauty in Christmas music, and in addition it was Dr. Dickinson who more than any other unearthed and made available to American organists the supremely beautiful carols of other lands. Dr. Dickinson had three elaborate Christmas programs with his chorus of mixed voices last season.

Shepherds now go we, Dickinson

Christmas at Eleven
Kyrie-Gloria-Laus, Friedell
Lo how a Rose, Praetorius
Sanctus, Darke
Gloria in Excelsis, D.M. Williams
Pachelbel, Good News from Heaven

DONALD D. KETTRING
*East Liberty Presb., Pittsburgh

Sunday Morning Service
Mueller, In Joyful Adoration
Buxtehude, Puer Natus
Brahms, Lo How a Rose
Glory to God, Bitgood
How far is it, G. Shaw

Pachelbel, Good News from Heaven
Catalonian Carol, ar. Erickson

Christmas Eve Carol Service
Mulet, Noel
Mackelberghe, Puer Natus Est
Candle Lighter's Song, Bitgood
Daquin, Variation on Noel
O come all ye children, German

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s. Christmas Cradle Song, Karg-Elert
Daquin, Variation on Noel
Go tell it on the mountain, Negro
s. De New-Born Baby, ar. Gaul
Behold that star, Negro
Daquin, Variation on Noel
s. What is this fragrance, French
Tonight, ar. Garden
s. Cradle Song, Byrd
Daquin, Variation on Noel
Benedictus, Clokey
Glory to God, Pergolesi
Daquin, Variation on Noel
Today there is ringing, Christiansen
Gloria in excelsis Deo, Clokey

This service was divided into five sections, each introduced by one of the Daquin Variations.

AUSTIN C. LOVELACE

First Presbyterian, Greensboro
Candlelight Carol Service
Bach, In Dulci Jubilo
Daquin, Noel for Flutes
Langlais, Nativity
Karg-Elert, In Dulci Jubilo
Choral Fanfare for Christmas, M. Shaw
Jacques come here, ar. Donovan
s. Prepare thyself Zion, Bach
A spotless Rose, Howells
t. Comfort ye, Handel
Birthday of a King, Neidlinger
O holy night, Adam
s. Mighty Lord, Bach
First Nowell, ar. Lovelace
Jesu Thou Dear Babe ar. Dickinson
Let all mortal flesh, G. Holst

Clarence L. Seubold

ST. JOHN'S EVANGELICAL CHURCH
Louisville, Kentucky

Trinity Episcopal Church

St. Charles County, St. Louis
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GRAHAM W. SMITH
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Organist and Choirmaster
The Church of the Covenant
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Associate Professor of Music
LINCOLN UNIVERSITY
Lincoln University, Penna.

Charles Dodsley Walker

Harry B. Welliver

Director, Division of Music
STATE TEACHERS COLLEGE
Organist, First Lutheran Church
MINOT, NORTH DAKOTA

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

v. Kroll, Prayer
 s. Jesu Bambino, Yon
 In Dulci Jubilo, Christiansen
 Patapan, ar.M.Shaw
 s. O lovely voices, Matthews
 What strangers are these, Purvis
 Postlude of carols by brass quartet; chorus
 of 63—22s-19c-10t-12b.

G. DARLINGTON RICHARDS

*St. James' Episcopal, New York

Christmas Sunday Morning

Bach, Prelude & Fugue Em
 Grieg, Meditation
 Scharwenka, Andantino
 Blessed is He, Gounod
 Dubois, Processional
Candlelight Carol Vespers
 Tournemire. Five Noels
 Jacob, Pastorale
 Guilmant, Noel Polonais; Shepherd Song.
 Vienne, Pastorale
 Christ is born, Ohlson
 Adoration, Havey
 Virgin's Lullaby, Matthews
 Shepherd's Story, Dickinson
 Lullaby, Schubert
 Love came down, Richards
 Silent night, Grueber
 O holy night, Adam

Heinz Arnold

Mus.D., F.A.G.O.
 RECITALS

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Stephens College

Columbia

Missouri

Robert Baker

Sac. Mus. Doc.

First Presbyterian Church of Brooklyn
 Temple Emanu-El, New York City

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Marshall Bidwell

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Carnegie Institute

Pittsburgh

Penna.

Richard Keys Biggs

Blessed Sacrament Church
 HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

Holly and the ivy, ar.Boughton
 Before the paling, Myers
 Sleep holy babe, Snow

Christmas Eve

Cradlesong of Virgin, Barnby
 Christmas Bells, Wallis
 Service, Macfarlane

Christmas Morning

In Bethlehem, Richards
 Infant so gentle, Gascon

Christmas decorations were "given in loving memory of" 35 persons, named in full on the calendar.

SCHOOL OF SACRED MUSIC

Dr. Hugh Porter, Director

Candlelight Carol Service

Daquin, Noel

Loeillet, Sonate a Trois

o-f-f. French, Touro Louro Loo

All my heart this night, Ebeling

Masters in this hall, ar.Candlyn

Snow on the street, V.Williams

Sing we noel, 16-cent.

O nightingale awake, ar.Dickinson

An old Carol, ar.Quilter

Upon my lap, Peerson

Virgin unspotted, Billings

Come here shepherds, ar.Smith

Jacques come here, ar.Donovan

What strangers are these, ar.Purvis

Three kings have journeyed, Cornelius

Christmas Song, ar.Holst

ROBERT M. STOFER

*Covenant Presbyterian, Cleveland

Christmas Sunday Morning

Pachelbel, Good News from Heaven

Karg-Elert, Good News from Heaven

O thou that tellest, Handel

Love came down, Sowerby

Christmas Day, G.Holst

Good news from heaven, Bach

Emerson Richards

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G. DARLINGTON RICHARDS

has long been one of New York City's leading advocates of the boychoir; here we have his four services from last season in St. James' Church. Mr. Richards has written some music for choir but has always preferred to specialize in the performance rather than the creation of music for boychoirs. By A.E.F. request in worldwar-2, Mr. Richards and his choir made the music for the recordings of special church services, the records being flown across the Atlantic for B.B.C. broadcast to the forces in France.

Christmas Sunday Vespers

Benoit, Noel Basque

Wolf, Greensleeves

Yon, Gesu Bambino

On a morning long ago, ar.Davis

Angels we have heard, ar.Davis

Church of SAINT MARY THE VIRGIN

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JOSEPH A. FISCHER

who inherited innumerable headaches when his father, the late and beloved George Fischer, died a few years ago and a successor had to be found for his desk in the J. Fischer & Bro. offices, New York City. Mr. Fischer had been long associated with the business and was well schooled by his mild and soft-spoken father to carry on the Fischer tradition of special interest in music for choir and organ. Mr. Fischer is currently the president of the Music Publishers Association of the United States.

j. Away in a manger, American
Friendly beasts, French
What Child is this, English
Guilmant, Noel Polonaise
Christmas Eve
Roberts, God Rest Ye Merry
Karg-Elert, Adeste Fideles
Rowley, Siciliana; Minuet.
Brahms, Lo How a Rose
Daquin, Variations on Noel
Nowell, Dickinson
Born on This Tide, Marryott
Fanfare for Christmas Day, M.Shaw
O leave your sheep, ar.Hazelhurst
The Shepherds, Willan
To Bethlehem, D.M.Williams
Lullay my liking, G.Holst
The Three Kings, Cornelius
In the bleak midwinter, Candlyn
O I would go, D.M.Williams
Break forth O beauteous, Bach
Edmundson, Vom Himmel Hoch Toccata

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

•
Author of

'Contemporary American Organ'

(Four Editions)

•
1112 South Wabash Avenue
Chicago 5

D. DeWITT WASSON
*Mt. Vernon Place Methodist, Baltimore
Christmas Sunday Carol Vespers

Messiaen, Shepherds; Eternal Purposes.

A spotless Rose, Howells
Sing we all noel, York
How far is it, G.Shaw
Holly and ivy, ar.Boughton
Cherry Tree Carol, ar.Butcher
Joseph came seeking, Willoughby
s. Gentle Mary, ar.McFeeters
Virgin's Slumber Song, Reger
Whence is that goodly, ar.Baker
s. Infant holy, ar.Reed
When Jesus lived, ar.Niles
Christmas Song, ar.Holst
O holy Child, Redner
Chorus of 27—11s-7c-4t-5b.

HENRY WHIPPLE

*First Presbyterian, High Point

Christmas Sunday Candlelight Vespers

j. Bethlehem Lullaby, Brahms
j. Away in a manger, Spillman
s. Virgin's Lullaby, Nagler
Prepare thyself Zion, Bach
j. I saw three ships, ar.Davis
As it fell upon a night, ar.Davis
j. What do you bear, Catalan
Shepherd's Christmas Song, ar.Dickinson
What strangers are these, ar.Purvis
Coventry Carol, ar.Davis
O nightingale awake, ar.Dickinson
The Friendly Beasts, ar.Dickinson

Silent night, Gruber
Silver lamps, Brook
Good King Wenceslas, ar.Sowerby

Junior choir of 31, Primary 25, Youth 22,
Senior 20.

OBITUARY NOTICES

These fellow-workers have finished their course; their memories live on with us.

George D. Gabel died late in August 1951; details in later columns.

Constant Lambert, Aug. 21, 1951, London, Eng., conductor of Sadler's Wells Ballet, composer of orchestra music, born Aug. 23, 1905, in London.

Harry R. Taylor, Sept. 7, 1951, Linden, N.J., aged 57, some time organist of the Methodist Church.

HELP WANTED

\$6,350. of it. Who wants it, France. To whom do they look for it? You, sappy American. Why do they want it? To breed more pheasants for the fun of hunting; Frenchmen gotta have some fun. Did France ask for it? Oh no, don't be crude; they merely sent a bill to Ike Eisenhower's "Supreme Headquarters of the Allied Powers in Europe." Mr. Eisenhower? Once a grand gentleman and president of Columbia University; now a yes-man for Harry Truman, thanks to the "education" of Mr. MacArthur.



The ORGOBLO at Boys' Town

There is a Reuter Organ in this beautiful Dowd Memorial Chapel at Boys' Town, Nebraska, the world famous home "for homeless, abandoned boys, regardless of race or creed", established by Father E. J. Flanagan. The original organ installed in 1940, is soon to be considerably enlarged and an additional 3 H.P. Orgoblo will be installed to supplement the present 1½ H.P. Orgoblo equipment.

The majority of organs in churches, theatres and homes are powered by Orgoblos which have been giving satisfactory service for nearly half a century. The Orgoblo is a compact, all-steel, rust-resistant unit which requires little attention, and is thoroughly recommended by leading organ builders and technicians. It is designed to enable the organist to obtain best results at all times, without noise, vibrations, air surges or failures. Ask for the bulletins.

392F

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ACKNOWLEDGED WITH THANKS
Since our last accounting on June p.197, T.A.O. office has received between Aug. 1 and Sept. 4 an additional 33 documents containing 576 pages of propaganda from the social-planning democrats in Washington, making a total of 156 documents and 3138 pages. It figures over 15 pages a day including Saturdays, Sundays, and holidays. Your share? You helped pay the cost.

MENDELSSOHN OUT
The Archbishop of Peru ruled Aug. 23 that Mendelssohn's Wedding March may not be used after Dec. 31, 1951; he also prohibits mixed choirs, solos by the ladies, and professional photos of wedding parties in his churches though snapshots will be permitted.

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Chairman, Division of Music & Art
HOUGHTON COLLEGE
and Wesleyan Methodist Church
Houghton, New York

DR. JOSEPH W. CLOKEY
Further composition activities

This concludes our report on the results of Dr. Clokey's year devoted to composition without outside distractions. All composers in all ages have suffered from the economic conditions surrounding them; performers seem to prefer either outlandishly ancient things or outrageously "modern," using that evil word because none other seems to fit. Here are the compositions concluding the list written for music's sake:

"Holiday Cruise," a cycle of nine songs, medium and high keys. "These are the first secular songs I have done for 25 years. Only a small remnant of the old-time artists ever sing song-cycles anymore—and who ever heard of anyone's singing a song-cycle by an American? Just the same, this is another thing I did because I wanted to—and that's the best reason in the world as far as I can figure out."

Partita in G, for organ & piano, "quite different from the organ & piano piece I did many years ago. This is a strictly objective set of variations. The organ registration is for clear ensembles all the way through; no place for Vox-Harp-Chimes. I have just finished this, but I believe it is a darned good work. Takes about 25 minutes. Not so very hard but will take a lot of hard team-work to make it go."

And because we still think Dr. Clokey's Christmas cantata, "When the Christ Child Came," published by Birchard, is the loveliest piece of Christmas music thus far published, it is again mentioned here. Don't try it unless you like music and have a keen affection for the Christmas story. Text is most unusual; it hit Dr. Clokey just right, hence the marvelous setting he gave it in music.

POSITIONS OPEN

The city of Los Angeles, Calif., announces examinations for supervisors of choral groups, salary \$355. to \$440. a month; apply for further information to Muriel M. Morse, City of Los Angeles, Civil Service Department, Room 5, City Hall. Application "will be received in person or by mail until 5:00 p.m. Oct. 16."

SINKING RAPIDLY

The dear socialists in Merry England advised their dopes & dupes as of Sept. 3, 1951, they could spend 3¢ a week more for meat, purely on a temporary basis, mind you; don't wax hopeful. Bacon, however, must be cut 25%; the good Britisher may eat only 3 ounces a week, no longer 4. Ain't socialism grand? Glad you don't have it in America? Don't be a chump: you have it. Sept. 7, 1951, in Newark, N.J., the grand & glorious office of price stabilization edicted that their poor

**William A.
Goldsworthy**
A.S.C.A.P.

**COMPOSER'S
CONSULTANT**

500 Kappock Street
New York 63
N. Y.

American dopes & dupes must not buy filet-mignon steaks. Why? Heavens now, don't be so dopey that you want your Washington hirelings to give you a reason for any of the perfidy they perpetrate on you.

Maurice Garabrant

M.S.M., F.T.C.L., MUS.DOC.

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THE HANDEL CHOIR
Baltimore Maryland



Private First Class Melvin Brown, of Mahaffey, Pennsylvania—Medal of Honor, Korea, September 4, 1950. Stubbornly holding an advanced position atop a wall, Pfc. Brown stood off attacking North Koreans until all his rifle ammunition and grenades were gone. When last seen he was still fighting—with only an entrenching shovel for a weapon—rather than give up an inch of ground.

Never forget the devotion of Melvin Brown!

Now, this very day, you can help make safer the land he served so far "above and beyond the call of duty." And you can begin by buying more... and more... and more United States Defense* Bonds. For every time you buy a bond you're helping keep solid and strong the country for which Private Brown gave everything he had.

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Don't forget that now every *Series E Bond* you own automatically goes on earning interest for 20 years from date of purchase instead of 10 as before. This means, for example, that a Bond you bought for \$18.75 can return you not just \$25 but as much as \$33.33! Buy U. S. Defense Bonds now!

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"In 1941 I bought a car for \$800. Today that same car would cost \$1800. If I bought \$800. in savings-bonds in 1941 they would be worth \$1000. today, so if I want a new car how much do I lose by buying bonds? Simply, the answer is \$800. Work this out and print it on the same page with that column urging the poor organist to buy bonds and put themselves further in hock." (Let the reader work it out; we're too tired.)

R. DEANE SHURE

is making his new summer-home pay off; he spent five weeks there last summer and completed Chesapeake Suite for English horn, harp, strings, and tympani, three movements—one of them is on the White Heron and he sat on my boat most of the time I was writing about him."

DALE W. YOUNG

has resigned from Zion Evangelical, Indianapolis, after 13 years, and Jordan College (18 years), and has moved to Laguna Beach, Calif., to take ownership of The Music House in partnership with F. W. Martin, Indianapolis piano & voice teacher. They will specialize in classic recordings, domestic & imported, and in phonograph installations, radios, etc.

PEABODY CONSERVATORY

is adding a dozen new courses this season, eight on literature, four on education. Joseph R. Foley of the Paulist Choristers will lecture on Gregorian; other courses deal with Bach, the Viennese classicists, and symphonic & chamber music of recent centuries.

FRED T. E. RASSMANN

now with the Reuter Organ Co. is the gentleman on T.A.O.'s June cover-page. We believe it was Mr. Rassmann who installed some of Austin's largest organs; of the Eastman job he says: "Installed the Eastman Theater organ in 1922 without the assistance of professional organbuilders; your photo was taken by Mr. Eastman's personal photographer. The console arrived long after much of the organ had been tuned and regulated—due to the fact that the theater was being rushed to completion (as usual) and the elevator on which the console was to be placed was not ready; hence the work was done with a portable keyboard moved from chamber to chamber. Since no heating-plant was functioning at the time, the temperature in each chamber was established by the use of lamps."

ROBERT W. SCHMIDT

of St. James Episcopal, Los Angeles, is organizing a boychoir; the attractive mimeographed announcement says boys from 8 to 12, rehearsals Fridays and Saturday mornings, Sunday services at 9:15, all boys paid, prior experience not necessary but a good voice is.

REUTER ORGAN CO.

installations in the east, reported by Ferd T. E. Rassmann:

Bethlehem, Pa., Moravian College Chapel;
Elizabeth, N.J., Westminster Presbyterian;
Roseboro, N.C., First Baptist;
Shamokin, Pa., First Presbyterian, 3m;
Smithfield, N.C., First Presbyterian;
Stratford, Conn., Baptist Church.

HOW GLORIOUS

"Even if you have had no previous training in music, you can immediately play gloriously rich, professional-sounding organ music." Now ain't that just ducky? Who says it? The once noble music house of G. Schirmer Inc., New York, in their Sept. 9, 1951, advertisement in the New York Times. And what enormous invention thus achieves the hitherto unachievable? The Hammond organization out in Chicago, with their new "Hammond Chord" instrument. Oh yes, they call it an "organ." To uninformed people, anything & everything that can be sold and squawks, is an Organ. Ain't you proud of being an organist?

EVENTS FORECAST

Cleveland, Ohio, Walter Blodgett recitals, Museum of Art, October Sundays at 5:15, same program for each recital: Bach's Prelude & Fugue C, Franck's Chorale Bm, Schumann's Sketches Cm, Df, C.

DONALD S. JOHNSON

Juanita College, Huntingdon, Pa.
Oct. 7, 3:30

Campra, Rigaudon
Purcell, Adagio
d'Andrieu, Fifers
Bach, Toccata & Fugue Dm
Edmundson, Imagery in Tableaux
Meale, Magic Harp
Chadwick, In Tadausac Church
Franck, Piece Heroique

Mrs. Johnson will sing five soprano solos after the Bach, including McKinney's "The Bagpipe Man."

ERNEST WHITE, Mus. Dir.

EDWARD LINZEL, O. & C.

MARIE SCHUMACHER, Assistant

Church of St. Mary the Virgin, New York
October Choral Music

*Gretchaninov, Missa Festiva D
Palestrina, Tu es Petrus

**Willan, Mag. & Nunc dimittis

Arcadelt, Ave Maria

Victoria, O salutaris hostia

Bai, O bone Jesu

Kodaly, Tantum ergo Df

*Peeters, Missa Sanctae Lutgardis

Aichinger, O sacrum convivium

**Tomkins, Mag. & Nunc dimittis

Berthier, Domine Deus in simplicitate

Tallis, O salutaris hostia

16 cent., Adoramus Te Domine Jesu Christe

Bruckner, Tantum ergo 1

*Berthier, Missa Panis Quem ego Dederō

Tallis, O salutaris hostia

**Tallis & Giles, Mag. & Nunc dimittis

Caldara, Caro mea

Farnaby, O salutaris hostia

Rheinberger, Jesu dulcis memoria

Victoria, Tantum ergo (4 voices)

*Henschel, Mass D

Scarlatti, Exultate Deo

**Tallis, Mag. & Nunc dimittis

Bonamico, Laudate Dominum

Noyon, O salutaris hostia

Mozart, Adoramus Te Christe

Schroeder, Tantum ergo

PRESBYTERIAN GAIN

2,447,975 total membership was reported Sept. 1, 1951, by the Presbyterian Church in U.S.A., a gain of 56,008 over the preceding year. Total contributions were \$103,581,737., an increase of nine million. The denomination has 40 synods, 262 presbyteries, 8535 local churches, 9384 ministers.

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THANKS, TRUMAN
13,707 Killed,
10,632 Missing,
57,272 Wounded,
81,766 Total casualties as of Sept. 5, 1951;
compare with previous report on July p.230—
and try to figure it out as best you can,
as Truman's henchmen are finding it better
not to make the figures too easily understood.
We fervently hope none of the organists
and organbuilders dragged into this mess is
among those killed, missing, or wounded.

COLBY COLLEGE
has inaugurated a major course in music,
directed by Ermanno F. Comparetti, with
Peter J. Re as college organist and music
instructor. The College presented E. Power

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Vivaldi's Concerto Dm
Selby, A Lesson
Franck, Piece Heroique
Hindemith's Sonata 2
Bach, Toccata & Fugue Dm
Alain, Litanies
Brahms, Behold a Rose
Dupre, Variations on a Noel

"Tea will be served on the lawns of the
Miller Library immediately following the
recital. You are cordially invited to attend,"
said a boxed foot-note on the program.

E. HAROLD DUVAL
of the First Methodist, Leonia, N.J., has
been appointed to South Reformed, Brooklyn,
N.Y. Maunder is planned for Nov. 18,
Handel excerpts for Dec. 23; soloists will be
engaged as needed. The organ is a 2-25 and
there's a 2m & pedal Estey harmonium in
the chapel.

DR. ALEXANDER McCURDY
announces the following guest-recitalists for
the season in his First Presbyterian, Philadel-
phia: E. Power Biggs, David Craighead,
Fernando Germani, Clarence Snyder, William
Teague, Carl Weinrich, all in the 8:30
Wednesday series; the 4:30 Sunday series
will include major choral works by Bach
(B-Minor, cantatas, Magnificat, St. Matthew),
Brahms, Dvorak, Elmore, Franck, Handel,
Mendelssohn, Mozart, Purvis, Rossini, Sower-
by, Verdi. The chorus of 60 voices will be
supplemented in many works by instrumenta-
lists from the Philadelphia Orchestra and by
vocal soloists; this is an expanded program
over former years and represents one of the
most vigorous undertakings by any church
musician in the nation. Dr. McCurdy will
have a recital in the Wednesday series.

HAROLD MUELLER
has resigned from St. Luke's Episcopal, San
Francisco, after 22 years, to become organist
of Trinity Episcopal, same city.

SHOSTAKOVICH IMPROVES
The Russian socialists in a Feb. 10 statement
announced to the waiting world that Shos-
takovich and some of the other Russian com-
posers "had made steady progress since they
were censured three years ago." Any dope &
dupe the world over is privileged to believe
it. Any dope & dupe in the world is privi-
leged to be a socialist. What such are not
privileged to do is to have their names or
their opinions mentioned in these pages in
any other attitude than that of complete con-
tempt.

MRS. ABBIE HALL
was eulogized in the Aug. 19, 1951, Boston
Sunday Herald for her 72 years as organist
of the Baptist Church, Damariscotta, Maine,
a position she has consented to fill until
her successor can be chosen. The Herald
gave her a-column picture and eulogy. (Clip-
ping sent by Robert Winthrop Adams, to
whom thanks.)

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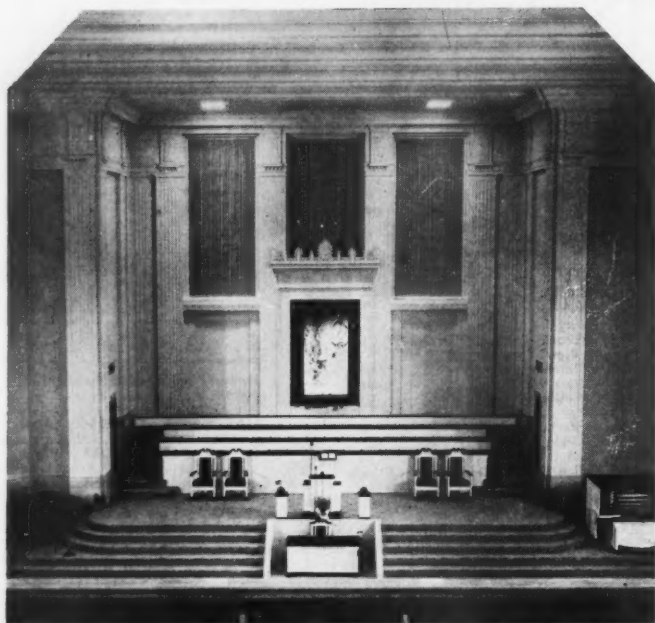
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